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INDIA'S NATIONAL PAN-GENRE MUSIC MAGAZINE

the Score magazine

BAND OF THE MONTH

THE FANCULOS

STORY BEHIND THEIR NAME, WHY THEY CHOSE THE GENRE SKA, ON THEIR LATEST EP GANSTA TV AND MORE.

INTERVIEW

THE YELLOW DIARY

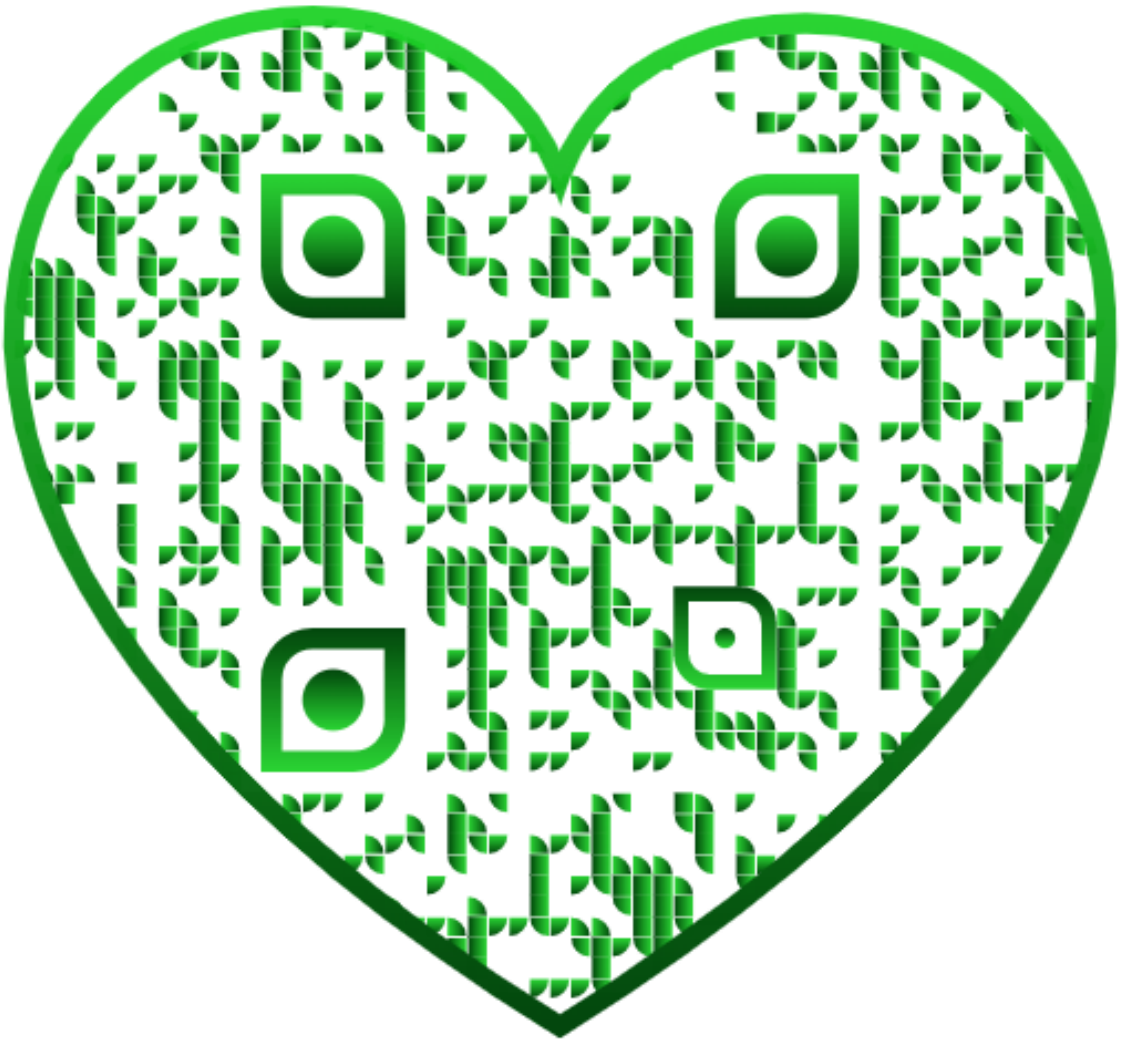
ON THEIR START, THEIR MUSICAL INFLUENCES, UPCOMING PROJECTS, CHANGES THEY WOULD LIKE TO SEE IN THE CURRENT INDIE SCENE AND MORE.

COVER STORY

JAYANTHI KUMARESH

IN CONVERSATION WITH DR. JAYANTI KUMARESH, THE MODERN FACE OF THE SARASWATI VEENA.

ALSO INSIDE: MUSIC BASED APPS, INDIE REVIEWS, ACOUSTIC TREATMENT FOR HOME STUDIOS, FEMALE DJS IN INDIA AND MORE.



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DIRECTOR'S NOTE

Last month we saw Bieber Fever, the inexplicable mass disease that struck the shores of India. Bieber, probably relishing in his new-found hypnotic power of attracting undue adulation, decided to use that power to bring bizarre personal articles with him half way across the world. Examples of things Bieber brought include a ping pong table, a washing machine, and his refrigerator. The question that begs to be asked is: Did our Desi event organizers grovel in front of their western overlords to make their Dollar?

The numbers speak for themselves: 45000+ people gathered at the D Y Patil Stadium on the 12th of May braving the noon heat and humidity to catch a glimpse and hear the voice of their favorite pop-star. Only one part of that promise was fulfilled, however, while the real Bieber did show up, he could only manage to lip-sync his way through the concert. Poor Bieber looked visibly unmotivated, uninterested and unprepared. At Score, we have a theory: Bieber forgot to ask to bring a 250 V converter for his fridge and all his food went bad. Not being able to identify what is spoilt and what isn't, he made a gastrointestinal mess of the concert.

Lessons to be learned? 1. Don't bring uninterested international acts 2. Don't give in to absurd demands of international acts 3. Give the Indian audience a bang for their buck 4. Support Indian artists: such international artists don't need us and we certainly don't need them.

PRAGASH VM
Director - Business Development

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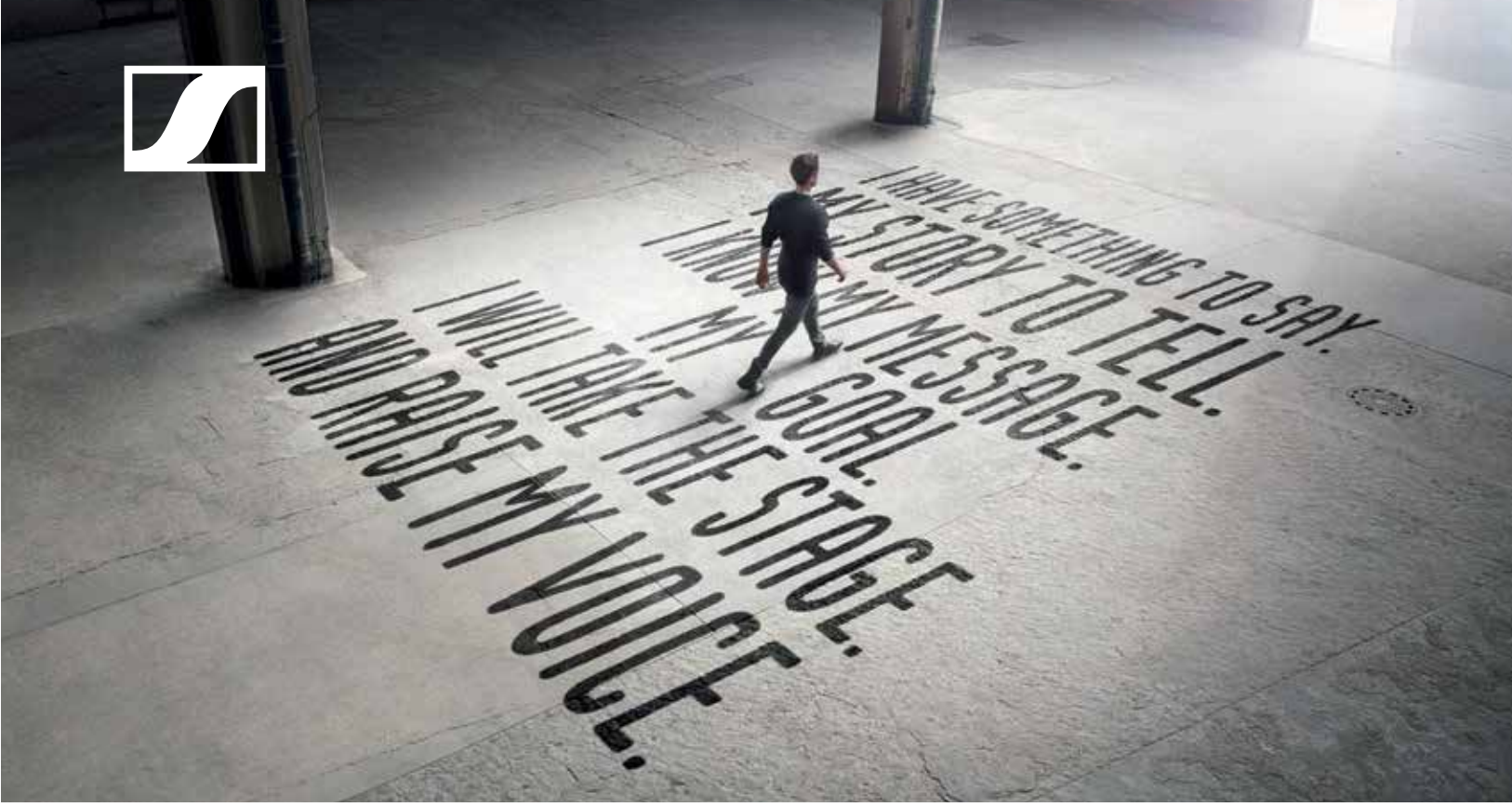

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IN HER *Natural* ELEMENT

In conversation with Dr. Jayanti Kumaresh, the modern face of the Saraswati Veena.

Regarded as one of India's most popular classical musicians, undoubtedly Dr. Jayanti Kumaresh is the very embodiment and incarnation of Goddess Saraswati in today's modern times. She comes from a lineage of musicians who were disciples of Saint Thyagaraj himself and have been practicing Carnatic music for six generations.

Jayanti's journey with the Veena started at the age of 3 under her mother Lalgudi Rajalakshmi and later moved to her aunt Veena exponent Padmavathy Ananthagopalan under the Gurukulam system for over 22 years until she was deemed to be ready for stage. Her trajectory since then is a true testament of her exemplary discipline, perseverance, and undivided passion towards her instrument. For over three decades now, Jayanti has constantly pushed the creative limits not only for herself but also her collaborating artists.

Over the years, she has collaborated with most classical artists from across the country who are just as synonymous with their instruments as Jayanti is. She holds a doctorate in "Styles and Playing Techniques of the Saraswati Veena" and conducts various workshops and lecture demonstrations across the world. Jayanti is the modern face of the Saraswati Veena, India's national instrument amongst the very few other contemporary artists who still pursue the instrument with the same passion and rigor.

The immersive musical experience she creates every time she dissolves into her instrument as she braces the stage, the wealth of experiences she carries from her learning years, clarity of thought, excellent presentation skills, her envious sarees, her charming smile, and an infectious passion for Carnatic music is what makes Jayanti who she is.

Everyone's in a hurry to get on stage! How to reinstate the importance of investing sufficient time in learning to a fame and accolade hungry generation?

To become a doctor, you have to do 12 years of schooling, 5 years of MBBS and then 2 years of MD. To become an engineer, you have to again do 12 years of schooling, 5 years of engineering. Music is an equally, if not, more challenging profession. You do 12 years of schooling – practice and learning, a few years of graduation to accumulate the knowledge. When you invest so much time, there is more depth and knowledge and you can sustain for a longer time. Performance is incidental. I know, with all the shows that people watch on TV, children want to perform and parents want to put their children up on the stage - performing becomes an urgency. But this is just temporary happiness.

For permanent happiness, you need a deep knowledge into the system. Once you are really ready and your guru thinks you are ready, then when you perform, the beauty is very different and your sustainability is at a different level. If you don't, art becomes a casualty. It is like asking a first year MBBS student to perform a surgery! Similarly, until you complete your lessons and you are ready, take your time to appreciate and enjoy the art, the journey is more important than the destination.

Being amidst a generation of audience who are impatient, restless, and lack the appetite for such music, what are the limitations you face in conveying the grandeur and beauty your instrument?

Luckily, I have been blessed with wonderful audience always. It has been people who have acquired an inherent taste for this beautiful instrument, Veena, who love its microtones, its tonal quality. If it's a totally uninitiated audience, they are open to listening to this instrument and appreciating it. There are times when we go to schools and colleges, where young minds are not used to listening to classical music. At these times, we will have to tailor the presentation in a way that is interesting to them from the beginning and it does not expect a great amount of prior knowledge to appreciate. Music is generally appreciated by everybody – who doesn't tap their feet, sing in the bathroom or click their fingers to a beat? So, when we present to a totally uninitiated audience then we present the music in such a way that is appealing to them. I think our music and our instruments are so rich both in their content and quality, that just by presenting it in an attractive manner we are able to win over the audience.

Your biggest take away from your international experiences

When I tell somebody here in India, "Oh I'm performing in Paris, I'm performing in Norway", they immediately ask if there are so many Indians in Paris and Norway who will attend the concert. Then I tell them, "No, these are the local people there who come". Then they ask if local people understand Indian Music. Well, they know to appreciate music, they don't have to know the technical aspects of music. Sometimes ignorance is bliss. They just open out their hearts to the music from India, they like the sounds, the gamakas, the philosophy, the energy on stage, and the presentation of Indian music, so they appreciate it. My biggest takeaway is that you don't have to get to the bottom of things and understand everything to appreciate it. Just accept it and enjoy it for what it is and in a way that you can perceive it. The way an Indian may appreciate the ragam Lalitha may be very different from the way a Westerner appreciates the same. Both are beautiful. So, you don't have to have a template of how to appreciate Carnatic music.

How do you find the right balance between creative expression and commercial showmanship? Or is there a balance that one must find between these two?

An artist, learns from every concert, learns every day about himself, about the art form and about the audience. You become one with what you are communicating and then you become one with the people who are listening to it. So, you cannot demarcate and say, "Ok now let me do a bit of commercialism" and then "ok now let me do a bit of creative expression". That's not the way music works. The entire presentation becomes a part of your being, through your years of performance and you knowing how to be creative while making it appealing, being yourself, and also being a part of the audience. The essence of the whole thing is to be a communicator wherein you don't lose your originality, at the same time you are one of them, but telling them from a different point of view. I think if you are in a stage where you have a make a balance and say, "now let me be creative or commercial", you are different and the art is different. It then becomes a commodity.

The minute that ceases to happen and it becomes an art form where you become one with it, I think it is your expression and your communication that will win the hearts. If I'm wondering how I should package it for you, it is still not the real thing. If you are yourself completely, and your self has evolved over the years of experience, over what you take away from the audience about how they feel and what you want to express. These are the four things - what you are, what your experience is, what you think they feel, and what you think they have shown you in all these years. All these make you perform in a way that they can understand and resonate with.

You and Kumaresh come from such different schools of thought, tell us about your confluence and the journey so far. How are your dynamics on and off stage?

I have been hearing Kumaresh ji and Ganesh ji from when I was five years old and I have attended several of their concerts. Their music was not new to me. Our collaboration happened incidentally when Tirupathi Temple Board asked us to perform at the Alamelumangapuram Brahmotsavam. When we wanted to find a common path to present our music, we thought we should create something new that both of us can play. So, we created several raga based compositions and combinations that we play together called "Strings Attached". Over time, we have created quite a bank of our own compositions. Of course, we do play masterpieces and existing compositions but the majority will be compositions that we have composed and created for "Strings Attached". Kumaresh ji is an amazing team player and to play with him is sheer joy. He brings out the best in the person who collaborates with him. I really enjoy playing "Strings Attached" – so we are quite strings attached, on and off stage!

Your efforts in making Carnatic music more appealing and inviting to the youngsters? Your opinions about being relevant to current times?

I recently came up with a web series called "Cup O' Carnatic" that was done to reinvent teaching methods. It was a season of 13 episodes, with each episode no more than 3 minutes, where different topics that a student of music or a common rasika would want to know, like How do I buy a new Veena, how do

I practice, how do I introduce music to kids, how do I increase my playing speed, etc. This web series was an astounding success garnering more than 1.5 million cumulative views worldwide on Facebook. Apart from this, I do a lot of lecture demonstrations and lecture concerts through SPIC MACAY, where we reach out to school and college students and present Indian music thereby creating new rasikas. I also periodically conduct lecture demonstrations in institutions like IIT, IIM, IISc and present both Saraswathi Veena and our Indian classical music and explain to them how this system of music is one of the most scientifically advanced, grammatically correct and technically accurate. To make it appealing, we bring in quite a lot of cool elements about our music about how we don't have notations in front of us and we improvise on the spot, and how the synergy between the percussion and melody occurs on stage and how every time we interpret a ragam its new and not memorized. There are several aspects that make it really interesting for youngsters like sawal-jawabs (back and forth between melody and percussion), korvais or the percussion element, moods and ragas – several such ideas to make it really interesting for them.

Please share some nostalgic stories of your growing years in the Lalgudi household

I was living in Bangalore with my parents and my sister. Lalgudi mama used to visit Bangalore very often for concerts for Rama Navami. What is most nostalgic is his rendition of pieces like "Mokshamu galada", "Naadaloludai", "Mohana Rama", "Teliyaleru Rama", "Sabapathyku". the list goes on. There are many instances about how he used to do musical choreography, the way he taught certain kritis. When he left for the concert, the atmosphere at home - how he would get ready, how he would keep pacing up and down in the hall thinking about what he would play, how his feet and hand would always be practicing a particular rhythm and how one channel in his mind would always be music, how he would surprise everyone with something new every concert. Seeing mama leave for a concert, going with him to the concert and listening to him was a great experience in itself.

OFF CENTRE

A typical weekend for me is

While everybody is resting, weekend is a time when I usually spring into action. When everybody is chilling in their homes, I will be travelling to some place to perform. The travel leaves us weakened but the music keeps us energized.

If not for music, I would be

If not music, I would have been a writer. I used to write and lot of poems, articles and short stories. I chose to take up a Masters in English Literature for the love of the language. I definitely would have taken up writing if my calling hadn't been the Veena.

Top 5 songs on my device

- Duduku gala – by Shri. Lalgudi Jayaraman mama and Palghat Raghu ji
- Kishori Amonkar ji's Gurjari Thodi Raag
- Kalavathi Kamalasana yuvathi – by Shri. S.Balachander
- Flights of Fantasy – by Ganesh-Kumaresh ji
- Sur niragas ho – Shri. Shankar Mahadevan – Katyar Kaljat Ghusali
- Chick Corea
- Shravanam – by Bombay Jayashree ji
- Kanmaniye kaadhal enbadhu karpanayo – Ilayaraja ji
- Hazir – Album by Hariharan ji

One late musician I wish to have collaborated with

Mandolin U.Shrinivas ji

My current muse

Abhishek Raghuram

BAND OF THE MONTH

What's the story behind the name The Fanculos?

RAMON: Our made-up band name is derived from "vaffancul" which is a very rude expression in Italian (just google it!) My mother is Italian and she hated the name when I first told her, I still don't think she is very keen on it, but she does like the music!

What got you to playing music in these particular genres?

RAMON: Our main style is SKA or the slower reggae, but we play any Caribbean influenced music mixed in with funk and punk. SKA and reggae just feel so good to play and to dance to. They're very organic and infectious - people can't help grooving to that skank (the off-beat accent that make ska and reggae distinctive). I love the energy of punk or hard rock and when you put live horns on top of that with hi speed guitar skanking, it's going to sound just brilliant. Also, my father was from Guyana in the Caribbean and we grew up with music like calypso and soca being played in the house, there was also Jim Reeves, Verdi and Abba (maybe all on the same day!) but that's another story...

SAURABH: I am naturally inclined towards music that makes me move and is groovy. I spend a lot of time listening to RnB and soul music which makes your body move a certain way and then when you listen to reggae you tend to move your body in another way .You listen to Ska, you might want to start jumping. I love the effect each genre has on us. What I feel is that as a band we want people to live these different experiences and shake a leg in many different ways through the gig. We want them to celebrate.

At your live performances, you don't fail to keep the audience on their toes. Which has been your best and most exciting live performance till date and why?

RAMON: I'd say it was our first gig in Pune back in 2016. I'd been writing the songs and living with them for a while, and although we had rehearsed them, it was the first time I got to hear ourselves play the set properly to a live audience, and that was extremely satisfying for me! Quite unforgettable! The gig we did on Reunion Island in August this year was fantastic too, the whole week was magical.

SAURABH: I have had the most fun at a performance we did in a place called "The Electric Room". It was exciting for me because there was a moment where while playing a solo I was jumping up and down and at the same time the whole crowd decided to do the same with me , we all jumped together to the music, it was a lot of fun .

What do you think needs to change in the current scheme of things in the Indie scene?

SAURABH: The indie scene is getting better and better every year, more indie artists are coming up, more music festivals are coming up. I am actually quite happy with the way it is functioning currently.

RAMON: Good question! I came to Mumbai 7 years ago and I'm now seeing a lot of things that I had wanted to happen actually happening now. For example, proper music festivals are here to stay which is amazing for Indie musicians. There are also many more places to perform locally which gives new talent a chance to hone their skills, and established bands a chance to get in front of their fans more often. I'd like to see bigger sponsors getting behind bands and artists. As an Indie band, we put most of our profits (if any!) back into the band for studio and rehearsal time, artwork, outfits, etc. Basically, the more

we earn, the better we can be! This has got to be a win-win for audiences and performers. And as indie audiences grow, our marketing potential for prospective sponsors grows too.

One change that I might like to see is for there to be more live music on stage. Typically Indie is a predominantly live genre but when it leans too heavily on backing tracks it misses the whole point, just my opinion.

As a band, what would you like to do outside music that contributes to your musicality?

SAURABH: As a band, I would like us to go for holidays together. It really effects the energy you have as a unit on stage when you know each other better.

If there is a band/ artist you would like to collaborate, who would it be and why?

RAMON: It had always been a dream of mine to play trombone with Rico Rodriguez (The Specials, Jools Holland orchestra, etc). But he passed away in 2015. His trombone playing (Message to You Rudy) was what kept me fascinated with the trombone as a kid. How cool would it be to have Ranking Roger of The Beat to collaborate with! Again, their sound is one of my big influences.

SAURABH: I would like us to collaborate with a rapper from Mumbai, his name is "Illastraight". I have played with him a couple of times. I would love to hear that rap element sit with our sound.

How was your latest EP Gansta TV received? Tell us a bit more about it.

RAMON: It's been received very well! People who have never heard SKA (or our brand of SKA) before are really liking it. I love it when people say it sounds like the band is playing live right in front of you because that was exactly our intention. We're also getting positive messages from Colombia and other Latin American countries where SKA is very big. It's really cool to be out in the big, wide world!

Your favorite genres of music as a band?

RAMON: Outside of The Fanculos, we are all full time, professional musicians and as such we listen to a huge variety of music. As a band, I think we like the same songs or artists that we listen to even though the genres may be different. We all have very good but varied taste in music is what I'm trying to say.

SAURABH: I think as a band we all like Rnb, soul, old school disco, Reggae, Jazz, Pop and of course Ska.

What are the hobbies that you would turn into to rejuvenate to improve your creativity?

RAMON: For me personally, any kind of working-out or physical activity is good. Our gigs require quite a bit of physical stamina and I can really feel the difference on stage if I haven't worked out enough before. Apart from that, I'm not sure if Netflix counts as a hobby! But, ah well.

SAURABH: I love working out, it really is the most uplifting thing for me and helps me be more creative, productive and efficient.

Upcoming projects that you would like to talk about?

RAMON: Our album! Aiming to have it done early next year. If you like the EP, you are going to absolutely LOVE the album!

PRIYAANKAA MATHUR

"8 PRAHAR CONCERT"...

TRULY A LISTENER'S DELIGHT!

Those sounds still vibrate in my ears, after attending 23 hrs of non- stop live performances, what an experience listening to some of the most rarely heard Indian classical music ragas by a galaxy of Indian classical music stars, who left their audiences spell bound, astounded and yet refreshed, after the all night long concert '8 Prahar'...that's the effect of Indian classical music, one just needs to experience it!

The Longest Concert of the World "8 Prahar" is based on the time theory and its correlation with Hindustani Classical Ragas sung across the various spheres of the day (Prahars).Durga Jasraj, who conceptualized the concert, felt restless as she missed listening to some of the exotic ragas that were getting obscured over time.She was inspired to take the initiative by Bapuji...her father the legendary Indian Classical Vocalist Pt.Jasrajji and thus in collaboration with the music affectionate Shashi Vyas, "8 Prahar" came into being. The event presented 17 leading musicians performing back to back, starting from 11th November 6.30 am to 5:30 am 12th November, presenting different Ragas of the respective 'Prahars'.

Gundecha Brothers made the auspicious beginning of the 1st Prahar of the festival with a Dhrupad in raga 'Bhatiyar' invocating 'Shi Shiv Shankar Shambhu Mahadev' with elaborate nom tom Alaapchari followed by breathtaking layakari, that portrayed the very grandeur, poise and grace of Dhrupad as a form, that is so serene yet majestic.

The Violin Diva Dr. N. Rajam presented the sublime raga 'Bairagi' accompanied by fabulous Ojas Adhiya on Tabla, while her talented granddaughter Nandini Shankar added sparks with her articulate technique to compliment Ramjam's in-depth Alaaps with scintillating Taans and beautiful short phrases pertinent to the raga.

The 2nd Prahar of the festival was indeed a treat to the ears, as Pt. Venkatesh Kumar presented the not much heard 'Komal Rishabh Asavari' and 'Hindol', with excellent command, that was followed by a flute recital by Pt.Ronu Majumdar who mesmerized the audiences with 'Bhopal Thodi', which is indeed a tough raga to master.

Sangeet Marthand Pt.Jasraji (Bapuji) took the audience to experience the divine ecstasy with the afternoon melodies in the 3rd Prahar with' 'Jao ji jao shyam chaliya' in Shudha Sarang' followed by a very rare raga 'Hori Sarang' that is part of the Haveli Sangeet repertoire "Mai mero man mohiyo, ghar angana na suhai,aeri man mohan ati sohan" the bandish depicts the Bhakti Shringar rasa, as the nayika tells her mates, how she feels restless without Mohan, but who's pleasant grin takes her heart away...

The 4th Prahar indeed bought the young beat to the festival with the Sarangi solo by Sabir Khan who's embellished 'Madhamad Sarang' with enchanting meends (Glides) and subtle intricacies followed by a thumri 'Kate nahin raat with excellent accompaniment by Aditya Kalyanpur on the tabla. Devaki Pandit elaborated raga 'Bhimpalasi', showcasing intricate yet elaborate Alaapi, exquisite permutations and combinations and complex (wakr) taanas, that truly defines key elements of the Jaipur gayaki.

Sanjeev Abhayankar with his sonorous voice displayed exquisite artistry performed 'Poorvi and Shankara' as his slow paced vilambit alap, bol-alap,and intricate sargams, while Rahul Sharma's Santoor reverberated the venue with his exotic renditions of 'Jinjhoti' followed by 'Pahadi' taking the listeners to the realm of the hilly terrains, in the 5th Prahar. Pt.Uday Bhawalkar's Dhrupad recital followed by Rakesh Chaurasiya's 'Raga Bihag' an evening melody brought serene tranquility to the 6th Prahar.

Jayateerth Mevandi's 'Darbari' stood like a king himself, that was deep, sonorous and powerful, with complex Merukhand Taans and Sargam patterns sung effortlessly amalgamating with his distinct Kirana repertoire, while 'Rageshwari' found her way through the delicate yet fine strokes melodiously produced on the Sarod by Amaan and Ayaan Ali khan who concluded the 7th Prahar.

Kaushiki Chakroborty, embellished the midnight melody raga 'Abhogi'with exquisite craftsmanship with her mature vistaar in Khyal and supersonic taans and sargams characteristic of Patiyala Gharana,as she sang the first half of the 8th Prahar.

Sitar recital by Niladri Kumar concluded the '8 Prahar' finale at 5.30 am next morning, with his scintillating performance of the raga 'Kaunsi Kanhra' exploring every note with sharp precision gently creating the Meends(glides) followed by gradual rise in tempo reaching the high speed Jhala. Accompanied by Vijay Ghate on tabla who countered him with exact brilliance, and pinches of humor, as they approached the Amad, that was indeed pleasant to watch!

ADITI SARAWAGI

With the predominance of the internet in every sphere of life and in every industry, why should education stay behind. The internet has made online music teaching also possible and convenient for students to learn from maestros across the globe without leaving their homes or offices. Smartphones have made internet and all its advantages even more accessible to consumers and one now carries the world in their palms. Web browsers have also become a thing of the past with every company launching their own applications or apps as they are popularly known. These days there are a number of dedicated apps which teach everything from musical theory, to musical instruments and there are apps which act as a digital tuner too! Here's a lowdown on the best music based apps across various platforms.

Garage Band

GarageBand is exclusive to the iOS platform but has to be one of the best apps around for learning music. It offers a collection of touch instruments and even a recording studio allowing you to make music on the go on your iPad or MacBook or even your iPhone. You can plug in your guitar or keyboard and record your music via GarageBand. It basically provides you with virtual instruments like guitar, piano, drums and organ. The feature Live Loops help you use multi touch gestures to produce music like a DJ. The songs can be easily shared across all devices via iCloud Drive and on any social media site as well.

Symphony Pro

It is one of the most intuitive and comprehensive music notation app for the iPad. Available only on iOS, Symphony Pro allows users to compose sheet notes, chord charts and guitar tabs instantly on the iPad and also hear them played back. Music scores can be created and edited in standard music notation structure. The app covers up to 15 instruments per score. It also allows users to import MusicXML, MIDI, MXL, or Symphony files and also export them as a PDF, MusicXML, MIDI, AAC, or a Symphony file. All in all, Symphony Pro is the only app you need for writing sheet notes on your device.

Yousician

Yousician is one of the most popular apps to learn a musical instrument available on iOS, Android and Windows platforms. It will help you learn to play the piano, guitar, bass or ukulele. It offers step by step video tutorials and includes training videos from basics to advanced techniques. There are lessons on music theory as well. The app has a unique feature which listens to the music you play and informs the user about proper notes, chords and timing.

Simply Piano

Simply Piano is an amazing app for anyone wanting to master playing the piano or the keyboard. Available on both iOS and Android, one can simply place their phone or tablet beside their piano/keyboard and start playing. The app will offer immediate feedback regarding your performance. The app also offers musical workouts, tips on reading sheet music and even a huge selection of songs for one to practice. It has Piano lessons for beginners including pop chords, essentials, blues and more.

Voice Training-Learn to Sing

Android and iOS users can learn singing easily through the Voice Training App. The app plays a note or phrase of notes, and you sing to it. The app shows which note you should sing and which pitch you are currently singing. It provides a series of exercises which will help users in expanding their vocal range and also fun singing games to make the app more interactive. There also interval tests which can help you to get ready for your music grades.

The Yellow Diary is an Experimental band with influences ranging from Bollywood to metal aimed at creating a perfect blend of numerous genres. They are not specific to one language but love to experiment and produce different experiences. We had a chat with the band on their start, their musical influences, upcoming projects, changes they would like to see in the independent music scene and more.

How did the band come about?

It all started in 2015 when Rajan met Himonshu via a common friend to get a track produced. From the first meeting itself there was an overwhelming musical connection which made them want to make music together all the time. After coming up with the name The Yellow Diary, we decided to rope in Vaibhav Pani, for his unique sense of guitar playing and creative outlook. He came in and recorded his guitar parts on Marz, and it was just amazing! Himonshu knew Sahil was the perfect fit for the band with his feel, style and technique and gave him a call after Bawri Chori was released when we decided it was time to start planning a way ahead to go Live on stage with our music. Sahil introduced us to Stuart, which is why we love Sahil even more, because Stuart is a wholesome musician with an intricate combination of technique and musicality. Once the five of us got together in the Jam room, the band felt complete. The thing we loved the most is that we turned into a family really quick, and it is our five contrasting personalities that gives our music a varied yet cohesive character.

We all come from different musical school of thoughts. And there was a magical chemistry amongst us from the first moment on in and out of the studio. That combination lead to the kind of music we make.

How do you pick your genre for a particular song?

We don't go into any song having a preconceived notion of what the genre should be. The meaning and vibe governs the music. It's a creative process of painting the vibe of the song musically because each song has a different meaning lyrically and they come across sonically different from each other as well.

Tell us a bit more about your band members and your musical influences.

Being 5 very different individuals working towards a common creative output is a unique experience. As contrasting as our personalities are, it leads to a fascinating cohesion in the music.

Rajan Batra, the lead vocalist and lyricist for the band, is a modern day poet drawing inspiration from everything he sees around us or experiences and translates that into beautifully crafted lyrics and melodies.

Himonshu Parikh, the music producer and keyboardist, has a very unique musicality and strongly believes that the root of every song is it's meaning and treats every song in it's own unique way creating an original and fresh soundscape for the band.

Vaibhav Pani, the guitarist, has a rich melodic palette, using his guitars in innovative ways to add a beautiful emotion to each song.

Stuart DaCosta is on bass, and his faultless technique and inborn groove adds a rich rhythmic characteristic to the music.

Sahil Shah, the drummer, is a powerhouse on the kit. His expressive yet intricate playing, does wonders in controlling the dynamics of the music.

Which has been your best performance till date and why?

Every performance has its own story. We have seen ourselves grow since our first show as an indie band to our last show which we played at the grand opening of Flyp@MTV as a Sony Artist. It's hard to pinpoint one favourite show, because we are a self-critical bunch who only look at getting better each time we perform. So, to answer your question our favourite show is hopefully always going to be the next one!

Tell us about your upcoming projects, if any.

We have been working on a lot of music and we are looking at some near future releases and with Sony Music India on our side, we can only hope for the best!

How do you guys beat the ever growing competition of Independent bands in India?

We believe all the Independent bands in India are working together with a common goal of providing the country with good music. We see them more as partners in our efforts to achieve this endeavour.

If there is one thing you would love to see as a change in the current scene, what would it be?

We think the scene is already changing with the onset of social media. A whole lot of talented independent artists are putting their music out there and being received well for the same. We love that we are a part of these times and hope to make our mark.

SOUVIK CHAKRABORTY

THE GREAT INDIAN QUEENS OF BASS AND BEATS

The nightlife of India is by far one of the most colourful ones across the globe. The varieties of couture, fashion and music compliments the diverse culture that the country boasts of since the beginning of time.

But, when the party gets started and the floor is hit harder it is not only the big bad boys having all the fun, cause the queens are here to break the beat all the more like never before. Let us check out the meanest female DJS who are the most sought after dope lines in the Indian nightclubs of the day.

Dj Pearl is an amaze ball from the lusty land of Goa. Her music will make you sink like one would drown in sand. Hailing from a family of musicians, Pearl shot to fame with her euphoric originals and 'ready to bounce' peppy boot straps. She is already an iconic addition to the long list of women disc jockeys but she along with her husband has taken the onus of pulling up the socks of the upcoming DJs by hosting the much needed indie music festival called Submerge, which is certainly the best screening test for the new tribe of electro musicians.

Dj Shireen started out as a bubbly eighteen year old jockey but she never grew old in the next decade and still continues to enthral an audience with her highly intoxicating progressive electro house numbers. She has hunted down many Bollywood tracks to reincarnate them into blood boiling dance numbers.

DJ Dallas Kandi will make you shake it like there is no tomorrow. The sizzling music of Kandi bears the warmth of Delhi and the smartness of an America returned model and actress. Her music is as carefree and bold as Kandi's character itself. She will make sure that you dance till you drop and to that she peppers up a normal loop into a smoking hot pot of high octane.

Dj Arlene Maria Gomez comes first in line in most lists that feature female DJs from India. Not only was she a first lady of disc jockeying from Bangalore but also she turned out to be the first female DJ to be featured on the Djette website. Our civilization boasts of a high voltage broth of techno house and EDM but Maria has never trodden the easier route, and with music she certainly did not take the silk route to popularity. Because with her, experimentations has been the constant inspiration, thus you will always find her trying a little bit of progressive seasoned with a pinch of reggae, funky and hard pop. It is only after that, that she breathed easy and made you applaud in admiration for a cult piece of art.

DJ Ashrafi will not make you love her, but will make you adore her for the ingenuity that she brings into some of the Bolly tracks that we have been grooving to for ages. She has been an ardent lover of music and had always wanted create something of her own. So she aimed at becoming a sound engineer. But, then she found her calling on the console and then there was no stopping for her or the head bangers around her. This lady has won the war of the DJs already; and is all set to gild any mundane track to a piece to be upheld for posterity.

DJ Megha has an inspiring story of starting out early young and getting; being the mistress of the trade pretty soon. She is one of the few who have mastered the art of fusing the trending urban sound of music into the staple crop of hard core main stream Bollywood and hence she is one of the few reasons that she is so conveniently part of the golden orb of Djs in India.

DJ Angel started off as a prodigal talent who could drum the beats like its cakewalk, but she grew up to a household name in Bollywood for her pleasantly successful as a mixer in popular films of Bollywood. It has been almost a decade now that she has been busting the charts and trending at all the nights that are meant to be outright mean.

DJ Rink brings the perfect feast for your weekends with her sleazy teasy mix of bhangra and kickass house punk. She had earned the legacy of getting the cricketers rollicking on her songs at the IPL parties and she has seen her success through her albums but she has yet to be intimidated by the glamour and glitz of many on this list, cause she can get real mean with that spinning disc on her console.

DJ Kryll Kryller is the queen of nightclubs at Goa and she has been an intriguing artist throughout her career which started off as a fascination for psy trance at the mere age of 14. She is known for her infatuation with deep progressive besides the heat of the obvious EDM and house music. Kryller is one from this list who will sense music at the slip of a leaf and turn it into a party anthem.

Interview with

SONYA MAZUMDAR: INDIE EARTH XCHANGE 2017

Congratulations on putting together the 6th edition of the indiEarth XChange this year. Tell us your biggest take away from this edition?

The biggest take away from this year's edition is that artists are involved in their own development more than ever before, they understand the value of XChange and its impact on the industry in the coming years. This year's XChange was focused on next generation artists and industry, education and skills development. The overwhelming response from artists and learners is a vindication of our efforts to keep XChange going against all odds.

As the Founder of this event, and this being the 6th year, what according to you lacks in an event like this?

I would love to see more proactive participation by industry 'Elders', who would chip in their time, money and experience to grow this platform to build infrastructure which will be good for everyone. Apart from a few exceptions, current industry members with their many years of experience still seem hesitant to share their knowledge to pave the path for a new working model that will be built and used by next generation industry. I would love to see sponsors step out of their boxes of stereotyped ROI perceptions and look at developing their brand identities from more creative perspectives.

An event such as XChange is an event which every link in the industry chain should be a part of - from artist to audience and everyone in between: venues, media, sponsors, artist management, etc. - everyone is a stakeholder and we need to encourage the 'pay for the arts' mentality, it's not sustainable to expect one organizer to be able to fund everything and everyone involved in an endeavour of this magnitude.

What were the challenges you faced while putting together the event?

Funding is the only huge challenge for putting up an event such as this. Other than that, an event such as this should ideally be in a venue that is built for musical performances and film screenings and conducive to the arts, without swallowing up a major part of the budget.

Whats your basic formulae/ criteria while picking the artists who perform at the XChange?

Diversity first - both genre and cultural. I programme acts that the city would love to watch as well as acts that

I want to introduce to the city; acts that our international programmers could buy for their festivals/venues, and of course, discoveries… artists that are as yet unknown, but slated to be successful in time.

Tell us a bit more about the EarthSync's Indie100 India 2017 and what you are trying to achieve through this

It started 3 years ago with QUT and EarthSync joining hands to build a programme that would add industry experience value to music education. This project has received Australian-Indian development grants that have empowered us to pursue a long-term programme that nurtures next generation artists and industry members with sessions with senior musicians, industry members and educational institutions.

At XChange 2015, we had renowned Australian producers Lachlan 'Magoo' Goold and Yanto Browning record, mix and master the works of 10 indie bands. In 2016, KM Music Conservatory joined the partnership, and the student and professional exchange programme commenced. In 2017, 12 artists were selected by an international jury to participate in workshops, recording sessions, and showcase opportunities at XChange 2017. We have already seen success stories of Indie100 artists getting bookings and even performing internationally. Next year, Australian and Indian students will be selected to be at XChange 2018 as professionals, contributing their new ideas, roadmaps.

The response to this project and the results are really inspiring - there is nothing more wonderful than to see the next generation industry develop in the wings - invested, eager, enthusiastic, and getting equipped to build a whole new world, their way!

What is your take on the current Indie scene?

There is a lot of new blood in the current Indie scene who are paving the way to do things in a very different way. Add to that some of the experienced players who have moved away from the tried and tested ways of doing things, and we see a very promising work ethos developing that is very DIY and experimental in approach, and light on its feet. Change is definitely on the cards!

If there is something you would like to change in the current independent music scene, what would it be and why?

The concept of "independent". Being independent should not translate to being the hiply broke artist and not paying/getting paid. Being independent cannot mean self-centred. Independent should mean being self-sufficient, responsible as much for yourself as for building an industry as a whole; respecting audiences, and taking risks to do things differently.

Tell us what you would like to incorporate in XChange 2018.

New ideas and concepts, fresh perspectives, more cutting-edge masterclasses. Check back in a few months on the details :-)

Your message to our readers.

Stop reading this article, get off your armchair, come to XChange 2018 to do your part and experience the change yourself ;-D

GLOBAL MUSIC INSTITUTE

Changing the face of music education in India
Reinforcing their vision with a new 2 acre campus dedicated for music education

Aditya and Tarun Balani are veterans of the independent music circuit in India. With multiple albums, international collaborations, festivals and tours under their belt, the brothers have also been front runners in bringing a higher level of contemporary music education to India.

The Journey Begins

What began in 2011 as a performance program run from a small campus in Lajpat Nagar, has now grown into a 3 year diploma program taught at a 2 acre campus in Greater Noida. "The value of good music education became almost obvious to me, ironically by the lack of it. I really wanted to learn to play and compose but couldn't find a good teacher to guide me and had to rely on self learning. When Tarun and I got an opportunity to study music formally in the US, we absorbed as much as we could to make the best of it! Both of us started teaching quite early on in our careers and this continued when we would come home during semester breaks. Over time our student body kept growing organically. After we graduated we setup a small space to teach more formally. Our first program was a month long intensive performance program with international faculty. Though it was a very new concept which challenged the music education model at the time, a lot of the young musicians found value in the program. The success of the program help spread word and interest about GMI in the music community and soon we moved to a semester based system", says GMI's Executive Director, Aditya Balani on how it all began.

Tarun Balani, GMI's Artistic Director, talking about the ideation since he first studied music at Drummer's Collective in NY explains, "The initial vision of GMI came from a very simple concept of creating a space for young artistes and musicians to have access to high quality music education. My experience at Drummer's Collective in NY was almost a wake up call for what was lacking in our country when it came to music education and the power of enabling the arts."

GMI very soon became a hub for local musicians to learn, interact and perform. While there was a lot interest in learning guitar, drums, voice and piano with GMI's international faculty students were able to study instruments like the double bass, trumpet and saxophone which are normally quite inaccessible. This led to a growing community welcoming all genres of music, not only the more popular ones but also more obscure and experimental. "Developing and supporting an artist community has been a strong focus for us since the very beginning, and we were really happy to see us becoming a platform for artistic expression", says Aditya.

The New Campus

Located just 30 minutes outside New Delhi, the new GMI campus in Greater Noida is a state-of- the-art facility which includes an auditorium, multiple classrooms and teaching studios, a technology lab, student lounges, practice rooms, on-site student housing and a large cafeteria.

Operations began in the new campus in early 2017 which entailed bringing in a larger team. An integral member of the new team is Megha Balani, Director - Strategy & Development. Megha, having worked in organisations such as Amarchand Mangaldas, iGroup Infotech India, Cerebrus Consultants comes with over 10 years of experience in core areas of HR, strategy and business management. "It is an exciting opportunity to be involved in setting up and shaping the foundation of GMI at its new campus. Every day is a new learning and brings with it new sets of challenges. However, the fact that we are trying to create an enabling environment for young adults to pursue their dreams is not only a a humbling privilege but a big responsibility as well. For me that acts as the key driver to continue to push the limits and strive for the best."

The campus offers a comprehensive performance diploma program taught by an unparalleled faculty of music educators and industry professionals from India and across the world. In addition GMI's Weekend Performance Program and Music Production courses are geared towards applicants whose schedules may not allow them to enrol in the full-time diploma program.

A Global Approach to Education

GMI is the first college in India to be a member of the Berklee Global Partners, an international collaboration with the aim of developing leaders of performing arts education around the world. "We have been closely working with Berklee College of Music for many years now. Both GMI and Berklee have a global vision for music education, they've been extremely supportive and understand our vision and mission as an institute. We are also forming stronger partnerships with leading institutes from countries like Ireland, UK, Australia, Sri Lanka and Korea. These partnerships will help students develop a more global awareness by offering opportunities for exchange and collaboration between institutions", says Aditya talking about his recent experience at the Berklee Global Summit in Valencia, Spain.

Music production

Aditya is an Ableton Certified Trainer and develops and teaches the music production courses at GMI. "We put a lot of focus on music technology in our program to prepare our students for the current demands of the industry. A functional knowledge of recording and DAW's is quite an essential skill for anyone looking to work in the music field today."

Interdisciplinary, Hindustani and Arts & Music Studies

GMI also incorporates interdisciplinary instrumental studies and courses on Hindustani music. Tarun elaborates "GMI's Arts and Music courses are designed to enable to students to engage with other art forms and subjects like design, film, photography, musicology, ethnomusicology and inter-cultural studies."

Career Development & Alumni

GMIs program also focuses on music business and career development. Directed study, seminars and masterclasses with visiting artists are designed for students to transition smoothly into exploring and accessing work opportunities in their chosen fields. GMI has also partnered with a number of cultural centres, music venues and clubs to provide professional performance opportunities designed to integrate students into a thriving live music circuit and performing arts community.

Many GMI alumni have already found a strong footing in the music industry. While some like Komorebi (Tarana Marwah) & Kamakshi Khanna are playing festivals and shows across India, some like Abhishek Sekhri have setup studios and are focusing on producing artists. Many of GMI's graduates have gotten scholarships to further their study like Aman Sagar who got a full scholarship to study at Berklee. Another excellent example is Dhruv Goel who after studying at GMI transferred to Berklee and is now working with Hans Zimmer in L.A.

SHREYA BOSE

INDIE REVIEWS

Sufayed (Alif):

Listening to Sufayed filled me with regret. I have spent too little time knowing my own country, in particular the rich linguistic tapestry that is Kashmiri and Urdu. Alif's music is lush, evocative of what may seem like utterly relatable agonies. The Kashmir-born Muhammad Muneem's voice is capable of various avatars: a poet, a rapper, a vocalist awash in the ecstasy of his own art. He allures the listener into dread and joy and bewilderment with unassuming ease. I doubt that I possess the understanding of human sentiment that would justify analysing something as earnest as Malaal Kya Huwa.

Shartiya weaves melodic strands of ominous dread, leveraging the power of Muneem's confessional elocution. Rupiya and Log Kya Kahenge are treatises on the absurdity of a global population that has replaced money for joy and social validation for self-worth. I am positive that my ignorance of Urdu and Kashmiri has prevented me from adequately appreciating Roumut Diwanaei and Shoshe Ka Chashma, but their capability to represent the auspices of human despair is not lost on me. A single line from Chal Chala Main Aur Tu "meri khamoshi mera jawaab ban gaya" encapsulates this band's power to convert anguish into masterpiece.

Alif is exquisite. It is real, terrifyingly so. Approach it with apprehension, for it may bring you tears and aching epiphanies.

Perfect Lies (Abhishek Gopurathinkal):

The thing about Perfect Lies is that when it gets to the 1 minute mark, it begins to remind you of Pink Floyd. No, I am not establishing an equivalency. I am just saying that it is obvious that Abhishek tunes his instrumental experimentation in the same direction. The track is deliciously surprising in its progression. It carries an ominous drift, but is entirely conducive to a state of thoughtful mind. Lovers of the likes of Tame Impala and Bi Kyo Ran (anyone listen to that anymore?) will be glad that someone from India is trying to represent strange, curious alternate states of mind in the confines of uncanny melody.

Gangsta TV (The Fanculos):

I distinctly remember that when Gangsta TV came on, I was sipping tea. The tea caught in my throat because I had to ask (and choke a bit) "Oh, what is this magic?" The last time that happened to me, it was Parvaaz's Marika that came on. This Mumbai based band plays Ska, a genre that was born when Caribbean calypso met American jazz, rhythm and blues, and had a baby. The Fanculos fit themselves effortlessly into the history of this delectable sounding genre. Their music is shaped on crisp, addictive beats that easily ricochet into jazz rock territory. I am talking about three infinitely energetic tracks that make for exceptionally good listening when you need to wake up (and not hate the world) or need a little pick-me-up between client meetings (or something equally boring).

Vocalist Ramon Ibrahim has this larger than life, old-time-hype-man inflection that works extremely well in our time of minimal, Alt-J-loving, soft rock dominated playlists. Instead of keeping up with the heady, rushing rhythms, he leads it. The eponymous track, which emerged out of a Breaking Bad marathon, makes several points about our slavish adoration of bad TV. It does so to the tune of some mouth-watering, lust and almost arousing strings and tenor sax by Ryan Sadri (who should do this more often). The sax shows up solo in each song, and does not disappoint. Nothing To Say ruminates on the absurdity of corruption that average Joes must swallow to get through every single day. Again, Ibrahim's voice is perfectly suited to direct a sardonic, cynical laughter to how bad things can get. These guys make satire sound pretty good, which means that even while you are raging at the lyrics, you'll be entertained. The Fabulous Fanculos paints a musical picture of freakshow performers in a sordid tent somewhere in a 1954 winter. The lyricism and part-bop, part-grimace soundtrack has been perfectly crafted, bringing to memory Tod Browning's 1932 teeth clenching masterpiece, Freaks or even 1993's weirdo freak farm in Freaked. The music would feel familiar to anyone who might have watched circus-based horror or likes Diablo Swing Orchestra (The Fanculos aren't as good, but will probably get there).

In conclusion, buy and/or stream their EP.

Umeed (The Overseas Project):

So, here's the thing. Umeed is…nice. The songs are decently written, well produced and clearly effort was not spared in putting the EP together. However, none of it truly stands out. Everything sounds like its been done before. There is no perceptible flaw, but neither is there exhilaration. The songs are pleasing, but do not inspire awe.

The point of Umeed is obvious. Hope, renewal, progress. It has been created with noble intent, and the songs would probably do better fit in better with a film. A larger context might offer greater relevance. Unfortunately, they do not really excel in 3 or 4 minute music videos, most of which are littered with cliches. It is entirely possible that I am missing the point, and I wouldn't discourage anyone from checking them out on Youtube. But I'm not sold. Not just yet, at least.

Synapses at Work (Layer Music Project):

The point of EDM is to get people to dance. Chaitanya Bulusu has no problem with that. His one-man project is real good with the hooks, the beats, the loops and those unpredictable rushes of alternate sounds which keeps you from getting bored.

But for someone like me who doesn't dance except when…well, never, Layer Music Project doesn't come empty handed either. State of Ganapati sprinkles devotional chants amidst techno and gets away with it. Optical Armour does something similar with a few brushes of a classically bent voice. Code of Enigma refers to genius cryptographer and mathematician Alan Turing who cracked the Nazis' notoriously obtuse Enigma code and helped the Allies win. I'm not entirely sure this track represents his neural impulses, but it is skilfully made and again, supremely helpful for some tipsy dancing. Ghost Train of Zanetti references an unsubstantiated story about some Italian train that disappears into a tunnel, though that seems to have very little to do with the actual song. Its not ominous or indicative of any mystery. The song does have the potential to turn creepy, thanks to those muted, split-second moans that underlie the upbeat primaries. But it doesn't actually go there.

Layer keeps the sounds simple without becoming monotonous, and there can be no questions about the clarity or production. He is clearly trying to tell stories with his sound, which isn't always the easiest thing to do with EDM. For a fan of the genre, he is an eager addition to the playlist. For a non-fan, its not that bad either.

Trash Talk:

Let me begin this with a resounding recommendation. Trash Talk is voraciously engaging. The makers like to call it experimental metal, and even though they might not be doing anything entirely new, they are following the beaten path in entirely novel ways. With both Junkie See Junkie Do and Faceless in the Masquerade, you don't have a minute of monotony. The heaviness of sound is offset with its fluid movement from riff to hook to jump to a second, equally exciting riff. The progression is clearly defined, and easily unpredictable. There is little time to recover from the excellence of one musical moment before venturing into the next.

MALIK ARSHAQ

MIXERS IN A

A very common misconception amongst many is that a mixer is an essential part of a home studio. A mixer will only be required if you plan on recording a lot of instruments or a whole band simultaneously, or if your studio up set also functions as a jam room. If you only plan on recording yourself or not more than a couple of inputs simultaneously then a simple DAW + interface set-up would be appropriate. For example, if you're a singer-songwriter or EDM producer, it makes no sense for you spend money on 24-channel mixer. After looking at all your requirements, if you've come to conclusion that your set-up definitely does require a mixer, here are the things that you will have to consider before you make your choice.

Your choice of mixers may vary based on the exact nature of the purpose that you require it for, based on whether you need a mixer purely for jamming and rehearsing purposes, or if you want a stereo mix from the master to recorded into your DAW or if you want multi-track multiple instruments simultaneously into your DAW. A basic 12 or 16 channel analog mixer should do the trick if it is to only serve the purpose of jamming, just plug in your instruments, hook up a couple of monitors to the mixer's outputs and you're good to go.

If you're looking to record into your DAW, nowadays, a lot of mixers come with USB or Firewire ports to connect to your computer. With most of these mixers, you will be able to get a stereo output of your overall mix. The problem with this is that you will not be able to make changes to the individual tracks as you will only have a recording of your whole mix, i.e multi-tracking will not possible. This severely limits the possibility of editing your mix once it's recorded. Therefore, it is absolutely necessary to have all your effects for each of the tracks patched in before recording itself and to maintain a well balanced mix as changes can't be made once it's been recorded to your DAW. In case your mixer does not have a USB or Firewire connection to hook it up to your computer, you can also route its output to your interface and then record it into your DAW.

Mixers that allow multi tracking through USB or Firewire are really flexible as they enable you to record each individual input separately. This way you can edit each instrument as you please, post- recording. If you need to record a rehearsal session or live-track with your band that you might want to mix out later, you seriously should consider getting a 16 or 24 channel mixer that permits multi-tracking.

Most analog mixers have pretty straight forward controls and options, a gain knob for each channel to control the amount of pre-amp gain that you'd want to supply to each input signal, phantom power supply, a high pass filter ,an EQ for each channel with three bands, highs, mids and lows, most mixers have two knobs to help you control each band, one to control the level of the frequency and the other to let you choose the exact frequency range you are cutting or boosting and a fader for each track to control the amount of each track that you're sending to your mix. A lot these mixers may have a few built-in effects like reverb or delay. Few mixers also have a compressor for each channel.

Behringer XENYX X2442USB

Presonus StudioLi

HOME STUDIO

Here are some recommendations based on the different purposes that they could be used for:

Behringer XENYX X2442USB

These mixers come with 10 phantom-powered XENYX mic preamps, studio-grade compressors with one-knob functionality which can be monitored through a control LED. Neo-classic 3-band EQs with semi-parametric mid band for each channel and a studio-grade effects processor with 16 editable presets including reverb, chorus, flanger, delay, pitch shifter, etc. It also comes equipped with a USB port that allows you to record a stereo mix into your DAW.

Presonus StudioLive AR16 USB Mixer

StudioLive AR16 is a lightweight, versatile 18 channel mixer, feature-rich, and packed with analog connections and digital tools. It comes equipped with 12 Presonus mic preamps and a three-band EQ in each channel. It allows you to multi-track recordings and fly in backing tracks with a 24-bit, 96 kHz, USB 2.0 digital audio interface. So, if you have a band that you want to record live, all the instruments separately, this mixer is a great option. The AR16 also comes with an SD card port that lets you record your stereo mix onto an SD card. This feature will prove very handy at live shows. The unique Super Channel feature (stereo channel 17/18) allows you to connect four stereo analog and digital sources at once, enabling you to use the mixer with your high-tech devices. It also comes equipped with Bluetooth 4.1 to pair your phone to your StudioLive AR mixer and instantly have wireless access to your music library for break music, backing tracks, or ear-training. The StudioLive AR16 USB has you covered with an internal stereo effects processor with 16 presets, including an assortment of room, hall, and plate reverbs; chorus and delay effects; even a preset that emulates an acoustically treated studio room to provide a warmer, more intimate tone. These make it simple to mix and record live shows, studio productions, band rehearsals or podcasts.

Behringer X-32

While this mixer might be way out of the budget for most people, it is an absolutely amazing digital mixer with impressive number of inputs and outputs for its compact size. Fitted with 32 Midas designed gain-programmable mic preamps, six 1/4" TRS aux inputs, 16 balanced XLR outs, plus balanced Control Room outputs on both XLR and 1/4" TRS connectors. Whether it's a studio or large shows, the X32 lets you carry them out without the fear of running out of inputs or outputs. The X32 digital mixer comes with the X-USB recording interface card, which lets you multi-track straight into your DAW and is compatible with Pro Tools, Logic, Cubase, Studio One, and nearly any other ASIO or Core Audio-compatible DAW. The need for outboard hardware is eliminated as the X32 comes decked with effects such as multi-effects processors, including delay, chorus, and dynamics. It can also run four studio-quality stereo reverbs together with eight channels of 31-band graphic EQ. It should be noted that this mixer is for people who aim to eventually upgrade their studio into a professional studio or live set-up as it a bit of a heavy investment.

ve AR16 USB Mixer

Behringer X-32

KAUSTHUB RAVI

NEW IN THE MARKET

DON'T MISS OUT

ARTURIA AUDIOFUSE

USB Audio Interface

Most bedroom producers start with an interface like the Scarlett 2i2. It is an excellent starting point, let-ting you monitor and record basic guitars, vocals easily. But as one goes down further into more serious production, you quickly realize the limitations of a beginner interface i.e. Low gain, higher noise floors, and limited connectivity.

BIG THINGS COME IN SMALL PACKAGES

This interface was announced first in early 2015 but ended up making it to the market only recently. It fits in your backpack and even has a neat lid that goes on top which functions as a base when in use. The build quality is fantastic with a strong Aluminium chassis and real leather wraps on the lid. It comes in three different colors Deep Black (black lid, orange surround with lime green trim), Space Grey (white leather and dark grey aluminium) or Classic Silver (a lighter grey aluminium with brown leather surround.

CONNECTIVITY : Across the front , you'll find combi inputs and two fully independent headphone feeds which can accommodate both mini-jack and 1/4" plugs. At the back, there are speaker outputs for two pairs of monitors, line level connectors, MIDI In/Out ports and both S/P-DIF and ADAT In/Out allowing you to connect external preamps. There are also inserts for inputs 1 and 2, allowing you to track through hardware compressors or channel strips which can also be used for reamping guitars. The AudioFuse can be bus powered and includes a custom USB cable that lets it draw power from 2 USB hubs. But for full range functionality, there is an included power supply adapter. It also includes a built-in USB hub with 3 extra ports. This can be great for connecting things like license dongles, hard disks, and Midi con-trollers.

The interface features plenty of buttons that offer extremely tactile control for functions like switching monitors, dim, mute, switching between different cue mixes and preamp controls. In addition to this, there is an Arturia Control Centre software that offers an option to change settings on the screen.

HOW IT SOUNDS

Arturia has placed a lot of emphasis on their 'DiscretePRO' mic preamps. Each has its own analog gain control, along with switchable phantom power, polarity inversion, and pad. The preamps are great for an interface not just for this price range but overall. You get a lot of clean gain with minimal noise. In fact, every Audiofuse comes with an 'Achievement Certificate' containing Audio Precision measurements of each preamp's equivalent input noise, frequency response and gain range that is specific and unique to each interface. It adds a nice touch to the unboxing experience and gives everything a premium feel. The pre-amp gain ranges from 2db to 75 db and Arturia claims that these are some of the quietest Pre-amps available. The frequency response is flat to ±0.06dB within 20Hz-20kHz.

CONCLUSION

Certain downsides that one might point out is that the sheer number of buttons and controls may make it seem a bit too cluttered to some. The interface also tends to heat up quite a bit over extended periods of use. It has proved itself to be stable and reliable under normal to moderately heavy use. All things considered, it makes it a great interface. It can be great for producing and recording with a laptop on the fly. It comes in at Rs.48,500 which still puts it a tad below the range of the UAD Apollo and is worth the money for someone looking to upgrade their beginner setup to something a bit more substantial.

PRODIPE TT1

Dynamic Microphone

AN ALTERNATE FOR THE SM58, AT HALF THE PRICE?

The Prodipe TT1 aims to be a worthy rival and costs less than half the price of an SM58. Don't let the cost fool you though. It packs a serious punch for the price. They claim to keep costs down with a combination of French engineering and Asian manufacturing, which they are unapologetic and even proud of. This mic has a solid build quality, with a Black rubber coating and a sturdy foam lined basket that unscrews for

easy cleaning. At initial impression, they prove to be quite a durable prod-uct. There is an on/off switch and a screw to lock it in the on position if necessary. The mic comes with a stand clip and a soft carrying case.

TECHNICAL SPECS

Much like the SM58, it has a cardioid pattern and boasts a high output level. Its specified frequency response is 50Hz-15Khz with a broad and generous bump starting at 2kHz going all the way up to 8Khz. It should understandably perform quite well for live duties but is also built for studio use. In a studio shootout with an SM58 and an Audio Technica ATR 1300, it performed remarkably well, with most of the target listening group choosing the Prodipe over the other two. The test was performed with a vocalist and was noticeably fuller in the low end than the SM58. The upper midrange bump also gives it a very forward sound without being too harsh. The mic also performed well on Indian percussion instruments like the tabla and ghatam, but however sounds on a guitar amp. It managed to capture a very round tone with plenty of warmth and bite without getting too tinny or harsh.

Overall the Prodipe TT1 is not only an excellent mic for a beginner at this price, but will also be great for home, commercial studio use or for live rig and at this price it can also be a very good backup mic.

SOOTHE BY OEKSOUND

Plug-in

LESS FIXING, MORE MIXING

Oek-Sound is a brand new company with the Soothe being its first and only offering so far. It claims to be a dynamic spectral audio processor for suppressing resonances in the mid and high frequencies. What this means is, it is able to find and tame resonances in these regions, on the fly. For example, if a vocal is too harsh, the plugin works much like a de-esser by attenuating the harsh frequency dynamically. Although the plugin is mostly marketed as a vocal processor, it works extremely well on a range of instruments. It can be used for removing excessive cymbal wash on a particularly harsh overhead track. The mid range attenuation is also particularly useful to remove mud and resonances on acoustic guitars, synths, and basses. When used sparingly it can really help clean up a mix easily and effectively. Top mastering engineers like Greg Wells also speak highly of this plugin and its uses. But it is also very easy to get carried away and overcook some-thing which can start to open up unnatural sounding holes.

There are a few issues. The primary issue is that it is extremely processor intensive. Alt-hough the settings allow for the user to choose how much it will able to use via a menu. On lower settings it doesn't quite perform as well. Running a few instances of the plugin on full intensity really starts to weigh the processor down. Secondly, the learning curve for the plugin, while not too steep, can take some time to get around. Thankfully though, this issue is solved to an extent with the wide range of presets that are carefully tailored to solve most common issues. Lastly, this plugin is quite expensive coming close to 180$. But for someone who is willing to put down the investment, it is definitely worth it. It can fix otherwise nagging issues quickly and easily while letting the engineer concentrate on the creative process.

HOW TO RECORD

VOICEOVERS

AT HOME?

Many of us want to record voiceovers at your home studio setup but fail to achieve that professional studio-like quality. Well, what is it that we are lacking? The two most common problems that we might face are that the room we are recording might not be acoustically treated or the usage of incorrect microphone positioning and placement. While it might not be possible for everyone to afford an expensive studio environment, these steps will help improve your voiceover recordings.

There is a widespread myth that only condenser mics are used to record voiceovers which is far from the truth. Dynamic mics are an excellent solution especially if the space you are recording in is not treated. Dynamic microphones will reject most of the noise from the back as they have a cardiod polar pick-up pattern. Using a pop filter and recording a little closer will give you a natural low sound due to the proximity effect. Setting the gain to about -15 to -10dB through your audio interface, you can easily get an impressive result in your home studio.

Make sure that place the mic in the centre of the room and not on the corners. If affordable, acoustically treating the room will make a world of difference. Placing bass traps in the corners will help you reduce the bass build-up in the corners. Putting up absorption panels on the walls directly in the front and back of the mic will help you get rid of the reflections. Placing enough panels at the right spots in the room will help you achieve a much tighter sounding environment.

STEPS TO GET A GREAT RESULT IN YOUR VOICEOVER RECORDING:

1. Create a Mono Audio Track in your DAW and make sure that your mic gain is set to a comfortable so that the signal is not too hot.

2. Applying an HPF around 100Hz will help you roll off the bottom end and remove the low room rumble. Increase the Gain around 5-6KHz to increase the brightness, this will help in bringing out the brightness.

3. Insert a compressor with a threshold of -18db to -24 dB with moderate attack and release with the ratio set to 2:1 or 3:1 on the vocals. But check to see that you have the gain Reduction meter showing only about -3db to -6db of gain reduction because over-compressing the vocals will make it sound too squashed. If you want the voice to sound thicker you can insert another compressor after the first one. This is called serial compression. You should keep in mind, that you should make all your judgements by ear and based on the context of your project.

4. Finally, insert a Limiter in you master bus fader and set the ceiling to -0.3db or -0.1 dB and pull down the threshold until the audio signal peaks above -5.0db so that it translates well on most media playback sets.

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MALIK ARSHAQ

ACOUSTIC TREATMENT FOR HOME STUDIOS

When the topic of acoustic treatment comes into the picture there is always a strong debate which has people holding extreme opinions about its relevance, on either side of the spectrum. While the whole concept of acoustics is vast, in this article, we will be dealing with the basic understanding of acoustic treating, why it's done and what its relevance is with respect to someone who's looking to find out how much of a difference treating your home studio is going to make.

The first thing you're going to have to look at is your home studio or the room that you're mixing in, recognise how your room sounds and how you've placed your monitor speakers with respect to where you're listening from and the shape of the room. Straight off the bat, we are going to clear off the confusion, acoustic treatment is not sound proofing. It does not prevent sound from getting in or out of your room. Acoustic treatment is simply done to reduce the reflection of sound and to cut off frequency build-ups. This is done to change or to tune the sound of your room to make it sound a lot more tighter.

If you walk into an room and clap, based on how reflective the room is, you might hear a high-pitched ring that follows. This is the sound of the room and this basically colour and affect that you hear from your speakers. The point of using acoustic treatment is to have a more dead sound in your room since it lets you hear exactly is being played from your speakers. Another common misconception is that the more absorbers and diffusers you have placed around your room, the dryer your room will sound. This is not true as it not the number of absorbers, but where you've placed them, that truly makes a difference.

The use of absorption panels will help you achieve an overall dryer sound to give you a more ideal environment for mixing or producing. The question is probably going to be, how many panels are we going to require? This depends entirely upon how much you can afford to spend. In terms of priority, you'd want to start with covering the portions of the walls that are directly to the left and right of the point that you mix from, at ear level. This should be the first step when you're treating your studio because the sound from your studio monitors are going to bounce right off those walls to your sides and directly hit your ear. This will account for most of the reflections and colour that your room might to be adding to what you're hearing. The next step would be to cover the areas of the walls that are directly to the back of your monitors and the areas that are directly facing them. Placing bass traps in the corners of the room will help you reduce the low frequency build-up that tend to happen usually in the corners. Surfaces that are generally reflective should be removed as they contribute to the reflections happening in your room.

One thing that will need to be understood is that acoustic treatment is not going to make your mix sound magically better. It's merely a step towards helping you make decisions with improved precision and better speed without having to think twice about whether your mix sounds the way it does because of the effect that your room has on it. It should also be noted that treating your room will only be able to do so much. You will, ultimately, have to figure out the sound of your room and learn it.

ROLAND RELEASES RP102 DIGITAL PIANO

Roland releases the RP102, the latest addition to the award-winning RP series of affordable digital pianos. Featuring advanced technologies derived from Roland's premium pianos, the RP102 offers best-in-class sound and touch in a compact, space-saving design. The RP102 is ideal as a first piano for the home, and also a great fit for lesson studios, practice rooms, and other music education settings.

With its simple, direct interface, the RP102 allows users to enjoy great piano sound with zero hassle. A variety of piano and non-piano sounds are available to play, and it's possible to layer any two sounds together.

The RP102 is equipped to inspire music making with over 200 ready-to-play songs, including traditional music, classical masterpieces by Mozart and Beethoven, and famous piano etudes from Hanon and Czerny. There's also an onboard metronome with variable time signatures, an essential practice tool for players of all levels. Twin Piano mode splits the keyboard into two 44-note pianos, allowing two people to play together side by side.

Offering piano sound and touch inherited from Roland's premium home instruments, the RP102 will continue to inspire as the user's playing grows and evolves. SuperNATURAL Piano technology delivers the rich, expressive tone of an acoustic grand piano, while the responsive PHA-4 Standard keyboard accurately translates every playing nuance. A dynamic onboard speaker system provides rich, satisfying sound that fills the room. It's also possible to plug in headphones and mute the speakers, allowing for late night practice without disturbing others.

The RP102 features three integrated pedals made of metal for an authentic feel. They also support half-pedal control for playing more advanced piano pieces, a feature not found on typical entry-level instruments.

To learn more about the Roland RP102 Digital Piano, visit www.roland.co.in

SENNHEISER LAUNCHES ENTRY LEVEL MICROPHONE XS 1- IDEAL FOR EVERYONE!

Audio specialist Sennheiser is expanding its microphone portfolio with the wired XS 1 dynamic microphone. This rugged, entry-level mic brings Sennheiser quality to applications ranging from solo vocals to choir miking and speech. The cardioid XS 1 offers well-defined sound with an excellent presence in the mix. It is fitted with a lockable Mute switch and comes complete with a stand mount and leatherette pouch. Not just this, it is also one of the most affordable microphones from the German audio giant available now in India.

Commenting on the launch, Mr. Vipin Pungalia, Director, Professional Segment, Sennheiser India, said "We are very thrilled to have launched the XS 1 which is going to be your ticket to great vocal sound. Being an entry level mic, it is an ideal fit for hosting an event, singing and/or for a presentation. With increasing independent music scene in India, microphones segment for Sennheiser in Indian market is growing at a phenomenal rate. The fact that India is the second market after Germany wherein we are launching XS 1 is a testimony to the same. So now, you can focus on your performance without being worried about the sound quality at an affordable price."

The entry-level Sennheiser XS 1 is a cardioid, dynamic microphone that excels at vocals and speech

FOR MUSIC LOVERS AND PRESENTERS

The XS 1 features balanced, full-bodied sound with a slight emphasis on the treble, which ensures that vocals will easily cut through high on-stage sound levels. Its cardioid pick-up pattern provides additional isolation from unwanted sound and great feedback rejection. The capsule is shock-mounted to minimise handling noise, while the mic's frequency response (55 to 16,000 Hz) filters out any structure-borne low-frequency noise.

IN FULL CONTROL

The XS 1 provides great ease of use, with a silent Mute switch that puts users in full control of their sound transmission. Whenever the switch is not needed, it can be securely locked in the "On" position. The microphone has been designed to be rugged enough to take on a life of performing – with an all-metal body and a hardened sound inlet basket to protect its capsule.

The XS 1 cardioid dynamic microphone is delivered with a stand mount and a leatherette pouch for transport.

XS 1 TECHNICAL DATA

Transducer principle: dynamic

Pick-up pattern: cardioid

Frequency response 55 … 16,000 Hz

Sensitivity (free field, no load, 1 kHz): 1.8 mV/Pa

Connector: XLR-3

Min. terminating impedance: 1 kΩ

Nominal impedance: approx. 300 Ω (at 1 kHz)

Dimensions: approx. 48 mm x L 180 mm

Weight: approx. 330 g (0.73 lbs)

Temperature range: 0 °C ... +40 °C (+32 °F ... +104 °F)

PRICING AND AVAILABILITY

The XS 1 is priced at INR 2499

You can now check out and buy this microphone at any of Sennheiser's Retailer Store

ABOUT SENNHEISER

Sennheiser is shaping the future of audio – a vision built on more than 70 years of innovation culture, which is deeply rooted within the family-owned company. Founded in 1945, Sennheiser is one of the world's leading manufacturers of headphones, microphones, and wireless transmission systems. With 20 sales subsidiaries and long-established trading partners, the company is active in more than 50 countries and operates its own production facilities in Germany, Ireland, and the USA. Sennheiser has around 2,800 employees throughout the world who share a passion for audio excellence. Since 2013, Sennheiser has been managed by Daniel Sennheiser and Dr. Andreas Sennheiser, the third generation of the family to run the company. In 2016, the Sennheiser Group had sales totalling 658.4 million.

www.sennheiser.com

YAMAHA

"Teens Rock: The Battle of the Bands" is an Initiative by Yamaha Music India Private Limited to provide one of a kind platform for academic school bands & promote early Music Education among School Kids

TEENS ROCK
The Battle of Bands

Sacred Heart Plus Two Thevera, Kochi.

"Teens Rock: The Battle of the Bands" started as a concept in 2014 to provide platform for Academic school bands, to promote early Music Education among School Kids in Academic schools.

As the name suggest Teens Rock: Students below age of 18 from Academic Schools with Music bands are allowed to participate.

The journey started in 2014 from Delhi / NCR total 40 schools participating to 2017 where the 4th Edition of Teens rock The Battle of Bands witnessed over 125 Academic schools participation from Delhi, Gurugram, Jaipur, Chandigarh, Lucknow, Indore, Kochi, Bengaluru &Kolkata.

TEENS ROCK THE BATTLE OF THE BANDS is a bold initiative for promoting music playing and performance amongst teenagers. The idea is to provide one of a kind a platform for teenagers to showcase their talent and interest in music which often goes unnoticed, otherwise.

Teens Rock the Battle of Bands has two Phases, Phase 1 City Auditions: where the Academic school bands Take Auditions in a Yamaha Music Stores, City Auditions the band contest was judged by the Teachers of Trinity College London, Teachers are accomplished musicians who are known nationally in the field of music. Phase 2 is the Grand Finale where all the participating City Winners will represent their respective School/City.

11 Academic School bands were present for the Grand Finale of the Mega Event at DLF PLACE SAKET – NEW DELHI on 3rd Dec 2017.

Pathways School Gurugram, Amity International School – New Delhi, Army Public School Bengaluru, Gopalan International School Bengaluru, Sacred Heart School Kochi, Don Bosco School Kolkata, Rajagiri Public School Kochi, Modern Academy Lucknow, St Xavier's School Chandigarh, Rukamani Birla Public School Jaipur & Emerald Heights International Indore

The finale was judged by the Mr. Gino banks (Ace Drummer), Mr. Subir Malik (Parikarma Band) & Mr. Rahul ram (Indian Ocean Band)

The Winners are Awarded with Yamaha Music Instruments, Winners: A Full Band gear worth Rs. 2,17,000/-, 1st Runners Up Band Gear Worth Rs.1,49,000/- & 2nd Runners up are awarded with Yamaha Arranger Workstation PSR-970 worth Rs.1,05,990/-. In addition to the rewards for the winners, the band contest was covered by print media and effectively publicized on social media to generate maximum leverage for the school and its participants. Making it one of its kind of Music competition for academic school bands.

The Winners for 2017 Teens Rock The Battle of Bands 2017 is Sacred Heart Plus Two Thevera, Kochi.

1st Runners up were Gopalan International School, Bengaluru

2nd runners up were Amity International School Saket, New Delhi

The Event was witnessed by more than 2000 people who had turned out to see the 11 School bands compete for the Tittle. Mr. Hitoshi Mochizuki Managing Director, Yamaha Music India, was most happy for being able to provide Academic School Bands with a platform to showcase their talent. "We are continuously trying to make Teens Rock The Battle of Bands bigger and better every year the zonal finales and the number of entries we received this year are a proof of how much popularity this competition has gathered since its first edition," he stated. "We are proud to see these Academic Schools perform with such passion."

"Gino Banks" quoted Good up & coming talent with great variety. Music looking bright in India!

Testimonials of Winners:-

Amity International School Saket, New Delhi

"Performing at Yamaha's Teen Rock was an out of the world experience for us. Not only did it give us great exposure, but we got to perform in front of some of the most accomplished musicians of our country. What made it even better was the fact that we were performing in front of our home crowd. We would like to extend our sincerest gratitude to Yamaha for giving us the opportunity to showcase our talent in front of judges we've always looked up to. Performing at the finals of the Battle of the Bands was an experience we will always remember." Sharanya Arun (Violinist- Amity International School Saket, New Delhi)

Sacred Heart Plus Two Thevera, Kochi

"On the very onset we would like to thanks Yamaha Music India. Our students had a wonderful experience by Participating in the Teens Rock competition held at New Delhi. All the arrangements conveyance stay and the food were excellent. Above all the concern that you showed all through is really praise worthy. Once again thank you "Team Yamaha" for the wonderful opportunity that you had provided us." Tomy Anthraper principal at Sacred Heart Plus Two Thevera, Kochi.

Gopalan International School, Bengaluru

Amity International School Saket, New Delhi

One of the Finalist School Band Live in Action

Bose invigorates its Pro Audio business in India with new technological releases and enhanced business stratagem

BOSE – the world's leading brand in professional audio solutions for concert, portable and installed sound applications – has fortified its position as an undisputed technological trend-setter and business leader with the introduction of new products featuring path-breaking technologies and immediate implementation of key business stratagem.

In a significant move that promises to bear a lasting positive impact on its growth across Asia and Australia/New Zealand, Bose have affirmed the integration of its Indian, SEAK and Australia/New Zealand operations into one organization under the leadership of Christian Liebenberg; ensuring extended long term financial success by better leveraging sales, marketing, sales engineering and other centers of excellence resources across the regions. The new regional office coalesces with Bose' global strategy of securing qualitative consolidated business growth through expansion of distribution and partner channels to complement the brand's ever-evolving product portfolio, in addition to providing users with unparalleled knowledge and technical support.

Emphasizing the brand's management structure in India, Christian Liebenberg, regional manager, Bose Professional, informed, "We are excited about Vibhor Khanna and Vishal Srivastav taking on their new roles with enhanced responsibilities", as he announced that Vibhor Khanna will take on the leadership role as Country Manager – SAARC for sales, engineering and account services for the India sub-continent, including India, Bangladesh, Pakistan, Maldives and Sri Lanka; while Vishal Srivastav will head channel marketing throughout the ASEAN and ANZ regions in addition to India while also actively working with two full-time educators to provide a dedicated Bose certified training platform.

With technological developments also in the spotlight, Bose formally introduced the Indian market to two of its new revolutionary products in the form of the EdgeMax™ in-ceiling premium loudspeakers and the MB210 compact subwoofer with path-breaking proprietary technologies.

The Bose EdgeMax™ in-ceiling premium loudspeakers feature proprietary Bose PhaseGuide® technology to create a new category that combines the room-filling coverage patterns typical of larger surface-mount speakers with the architect-preferred aesthetics of in-ceiling models. Designed to mount near wall-ceiling boundaries, EdgeMax loudspeakers provide improved audio quality and coverage, while reducing the number of required units. On the other hand, the newly launched Bose MB210 compact subwoofer is designed to complement existing systems like the FreeSpace®, Panaray®, and RoomMatch® Utility loudspeaker models with additional bass impact and will suffice background/foreground music and small sound-reinforcement systems that require low-frequency extension down to 37 Hz. The MB210 subwoofer features two 10-in high-excursion woofers, derived from the Bose Professional F1 portable powered subwoofer, in a compact Baltic-birch plywood enclosure optimised for fixed-installations.

Owning up to the promise of being true game-changers in their respective application segments, both the EdgeMax™ in-ceiling premium loudspeakers as well as the MB210 compact subwoofer were actively demonstrated within a specially constructed 'demo cube' at the recently concluded Infocomm India 2017 in Mumbai, which received great appreciation and commendation from every industry professional who experienced the products in action.

MADIface Pro

Record/Playback channels: 68 in / 68 out

www.rme-audio.com/

TAKING 8 CHANNELS TO 64 CHANNELS

In 2015 the RME Babyface Pro was launched to much industry acclaim. Now regarded as the new standard in high-end desktop recording, it's superior sound, build quality and professional connectivity has made it the first choice for producers, engineers and artists everywhere. One year on, and RME have taken the Babyface Pro to the next level. The MADIface Pro retains the beautifully designed housing with its integrated XLR and analog I/Os, but has replaced the ADAT I/O with a MADI port. The result is 64 channels of pristine audio on a single cable on an interface that will fit in your laptop bag with your computer. Because of its physical design and versatile I/O, the MADIface Pro is the perfect mobile solution where quality audio is critical. As well as remote, live, broadcast and industrial applications, the MADIface Pro is also the complete solution for the studio.

MADI I/O

The optical MADI I/O offers 64 input and out channels, and sample rates up to 192 kHz. It is fully supported in TotalMix FX, with the analog I/Os simultaneously available, resulting in 68 channels input and 68 channels output over USB 2. To address the increased power demand, RME has implemented a delayed start of the MADI transceiver on power-up, and an option to temporarily disable it when not needed. The MADIface Pro includes an external power supply with lockable connector.

STAND-ALONE MODE

When not connected to a computer, the MADIface Pro enters stand-alone mode. The easy to use control surface with dedicated buttons and four level meter bars, along with independent storage of all current settings have already become important workflow features for many existing Babyface Pro owners. A very useful MADI monitor feature has been added to stand-alone mode. MADI channels 1 to 64 are passed unchanged from input to output (but refreshed by the MADIface Pro SteadyClock III). Optionally channels 1/2 can be replaced by the input signals 1/2, 3/4, MADI 1/2 or a user adjustable mixdown of all these channels. The analog outputs can be used to listen to any incoming MADI channel pair.

RME USB 2.0

It's RME's ability to deliver professional performance over USB 2.0 that allows the MADIface Pro to record and playback 68 simultaneous channels, all with buffer sizes as low as 32 samples (lowest value depends on computer used). The MADIface Pro can be used in Class Compliant mode achieving 24 channels of I/O (4 analog, 20 channels MADI) on an iPad™. This truly professional and mobile solution can be easily set and controlled via RME's optional iOS app TotalMix FX for iPad™, available in the App Store.

TOP 7 REASONS WHY THE NEW CELVIANO AP-270 FROM CASIO IS THE ULTIMATE JOY TO PLAY ON.

Casio is really famous for producing millions of great electronic products and have been designing and building digital pianos for well over 40 years. The new AP-270 is part of a traditional furniture cabinet line of digital pianos called Celviano. The new AP-270 is the lowest price digital piano in the Celviano line and has now been released in India. It will be available in satin black finish including a matching piano style padded bench. The new AP-270 has some very distinct upgrades over the previous model AP-260 in a number of ways and the AP-260 was the same price as the new AP-270.

1. Redesigned cabinet – Casio has given the piano cabinet a good overhaul with fewer seams, smoother installation, more piano-like in appearance. Even the speakers under the piano have been redesigned to be more "invisible" and less obvious to give the cabinet a more realistic look.

2. The piano sound chip – The sound engine has been noticeably improved along with an exclusive stereo piano sound sample from a handmade New York Steinway 9' grand piano. Up until now Casio and others have used sound samples from a variety of pianos including from Europe, but never from a real New York custom 9' concert grand. The new AP-270 is the only Casio piano made out of all models with this new Steinway piano sound and I can tell you first hand that it is the best piano sound for a traditional piano cabinet digital piano in this price range that I have ever heard. Beyond that, the New York Steinway sound has a couple of variations to it which also sound great. I was very impressed when I played and heard this new piano sound and did not expect the AP-270 to sound as good as it did. Also when you use a good pair of stereo headphones the stereo Steinway piano sound is even better because you get to hear all the tonal nuances coming directly into your ears.

3. The sustain pedal – The sustain pedal and its ability to hold the piano sound out over time and then to have that sound decay and fade out is crucial to any intermediate to advanced pianist and that's where many of these digital pianos fall short. This time the new model has more than twice the realism in sustain/decay time of the piano tone along with the volume of the sustained piano sound to hold a more realistic level before fading out. I noticed this change from the previous model right away and for people that play piano at a higher level than a beginner, this new upgrade will simply make your music sound better with a more organic tone like a real piano. Along with half-damper pedaling for more natural piano sustain at different pedal depths and the improved damper resonance which gives the piano sound a more organic natural reverb (echo) response especially when playing on the high octave keys that don't normally have good sustain.

4. The Polyphony in this new piano – The polyphony has been increased from the previous 128-note polyphony to the new 192-note polyphony. This is considered as piano's processing power which enables the piano sound to be larger, fuller, and more resonant along with being able to play more complex music without notes dropping out or sustain time being too short.

5. 22 Built-in Tones - The AP-270 now has 22 separate instrument sounds which are an increase from the previous model and all of those sounds have been improved to be even more like the real thing including the electric pianos, harpsichords, organs, choirs, etc. and as mentioned earlier also the acoustic piano tones. It is interesting to note there are now a total of 7 distinct acoustic piano sounds using a New York Steinway grand piano sound and a European grand piano sound which is far more than the other brands in this price range. The main piano sounds are also easily accessible with buttons on the control panel. Most people want a variety of actual acoustic piano sounds rather than the non-piano sounds so this new Casio AP-270 delivers on this point.

6. New Control Panel - The control panel of the new model has changed from having the buttons above the keys to having them on the left side of the keyboard. Casio did this to make the piano look more minimalist and give it a cleaner appearance with a bit less clutter. Casio has placed the names of the sounds and additional functions above the keyboard so they are easy to find and this is done through with pressing one button and then using a specific key to trigger the feature. It's fairly easy to operate and much easier than similar control panels in other brands because the features (sounds, effects, metronome, etc.), are labeled on the new AP-270.

7. Simulated Ebony & Ivory Keys - The tops of the keys are made of synthetic ebony & ivory material to replicate the older real acoustic pianos from many years ago when ivory and ebony were legal to be made into piano key tops. Casio has been using this material on their keys for a number of years now but in this model Casio has redesigned and upgraded the "feel" of those key tops by changing and smoothing out the texture so that it feels more like actual ivory and ebony and I noticed this change right away when playing the piano. When you touch those keys the surface now feels better and is more natural to play. This is a relatively small change but a good one and shows that Casio is paying attention to the details as well as the big things.

As you can see by the improvements I just mentioned that this new AP-270 really does have many significant advantages in all aspects of this piano, but at the same time Casio has kept some nicer previous features and functions of the AP-260. This would include layering of two sounds together for simultaneous play such as string symphony and grand piano, as well as a split sound function allowing for an instrument sound on the left hand and a different instrument sound on the right hand. Other useful functions and features carried over to this model include transpose, an adjustable metronome for rhythm and timing training, and last but not least a 2-track MIDI recorder for left and right-hand piano practice and playback. This 2-part recording system is something other digital pianos in this price range do not have and being able to record and playback your left and right hand separately is really useful for students. Most students need to practice and hear each hand one at a time, and for more advanced players, they want to analyze their performance by listening to how each hand is doing one at a time and then played back together. You can also speed up or slow down the playback portion so that you can record the song at a slow speed and playback at normal speed or you can record at a normal speed but playback at a slower speed so you can better hear how you played and identify your mistakes better that way.

So here's the bottom line; The AP-270 is a lower priced digital piano with higher priced features in an attractive traditional furniture cabinet with matching piano bench, sliding key cover, and full privacy panel with features that concentrate and focuses on the best piano playing experience possible in its price range. It does not have a lot of unnecessary bells & whistles so is great for families or players who mainly just want to play the piano and have the necessary elements in a piano to do so. With the improvements that Casio has made to this Celviano model as compared to the previous model and the current competition out there, there really is no other digital piano that comes close in this price range in my opinion.

HARMAN Professional Solutions Brings Premium Sound and Lighting to The Sufi Route Festival in India

HARMAN Professional Solutions recently partnered with HARMAN Global Brand Ambassador and Grammy Award-winning artist A.R. Rahman to produce The Sufi Route—India's first folk, poetry and Sufi music festival.

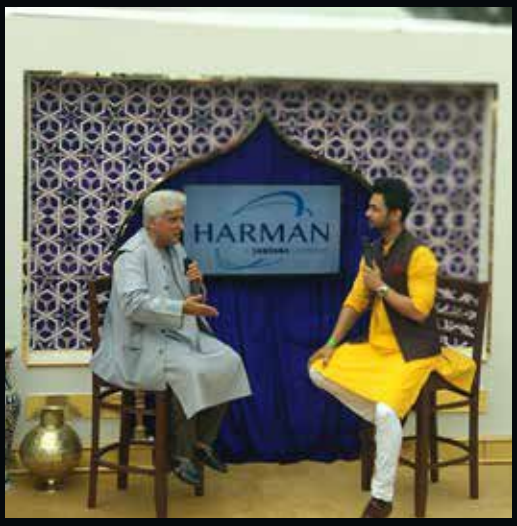
HARMAN Professional Solutions was the official technology partner of the concert, which was held on November 18, 2017 at Qutub Minar, one of New Delhi's most iconic and historic monuments. The lineup featured legendry artists such as Javed Akhtar, Nooran Sisters, Hans Raj Hans, Mukhtiar Ali, Kamna Prasad Sood, Fouzia & Firoz, Dhruv Sangari and a Whirling Dervish ceremony from Turkey.

The Sufi Route and HARMAN partnered with The Kailash Satyarthi Children's Foundation to make the show accessible to 35 students with hearing loss, in support of the organization's "A Billion Acts for Peace" campaign. Students from the Centrum GRO Advanced Skill Training Center for the Deaf enjoyed the performances using four translators and vibrations from JBL speakers.

"HARMAN Professional is proud to be associated with a concert of this genre and scale," said Prashant Govindan, Senior Director, HARMAN Professional Solutions, India & SAARC. "Martin lights created the ambience, while JBL sound solutions rendered music exactly the way artists intended for their audience. The Sufi Route was also made accessible to hearing impaired attendees including children, which is even more heart-warming."

The HARMAN audio system was comprised of 24 JBL VTX V25-II loudspeakers, 4 clusters of Vertec VT4888 loudspeakers, 9 VTX G28 subwoofers, and 6 VTX S28 subwoofers. In addition to the main system, the venue deployed VRX932LA-1 loudspeakers for out fills, STX835 loudspeakers for side fills, and VRX915M speakers for stage monitors. Crown I-Tech 12000HD and I-Tech 4x3500HD amplifiers provided power for the entire system, and JBL Performance Manager software was used for configuration and control.

The performances were mixed on two Soundcraft Vi3000 consoles and a Soundcraft Vi6 console. Artists relied on AKG microphones for vocal and instrument reproduction, including the DMS800 Vocal Set, Drum Set Premium, D40, C518, C5 and D5. The Martin lighting rig for the main stage included 36 MAC Quantum Wash fixtures, 48 MAC Aura LED wash fixtures, 12 Rush MH7 Hybrid fixtures and 12 Mac Axiom Hybrid fixtures.



India's first folk, poetry and Sufi music festival deploys JBL Professional speakers and Martin lighting to deliver an exceptional audience experience

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JBL charted new sonic territory with the flagship M2 Master Reference studio monitors, featuring JBL Image Control Waveguides and next-generation driver technologies. Now, modern music, post and broadcast facilities can benefit from this same technology - and become fully immersed in the mix - with the new JBL 7 Series Powered Master Reference Monitors. Riding the crest of JBL's advanced acoustic engineering, you'll experience dramatic dynamic range, detailed imaging, and an expansive soundstage. Low-frequency performance into the 30 Hz range enables you to explore new depths, while JBL's annular-diaphragm compression driver delivers refined high frequency response beyond 36 kHz with very low distortion. Integrated equalization allows fine tuning for room acoustics and behind-the-screen applications. Delivering two to three times the output of other studio monitors, 7 Series empowers you to get the best results, while enjoying the creative process.

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TRITON-Blr

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